

CÉZANNE EXHIBITION : THROUGH
JANUARY NINETEEN SIXTEEN:
CATALOGUE

Montross Gallery, New York

CÉZANNE
EXHIBITION

THROUGH JANUARY, NINETEEN SIXTEEN

MONTROSS GALLERY
550 FIFTH AVENUE
ABOVE FORTY-FIFTH STREET
NEW YORK

CATALOGUE

CÉZANNE
EXHIBITION

THROUGH JANUARY, NINETEEN SIXTEEN

Price 10 Cents

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ABOVE FORTY-FIFTH STREET

NEW YORK

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PAUL CÉZANNE

1839-1906

N200

C331176

Cézanne



“L'ESTAQUE”

N200
C33M76
Cézanne

Oil Paintings

1. Seven Apples
2. Still Life with Figure of Cupid
3. L'Estaque
4. The Francois Zola Dam
5. Portrait of a Man
6. Road in a Forest
7. The Oil Mill

Water Colors

8. The Watermelon
9. The House on the Hill
10. The Forest
11. Trees Amongst Rocks
12. Trees on the Mountain
13. Trees at the Side of a Mountain
14. Tree Trunks
15. The Basket
16. The Fishermen
17. The Hortensia
18. Flowers
19. The Ditch
20. Rocky Ridge
21. The Ravine
22. Foliage

Water Colors (Continued)

- 23. The Road
- 24. The Rocks
- 25. The Ledge
- 26. Trees in a Ravine
- 27. House and Trees
- 28. Two Trees
- 29. Reflections in the Water
- 30. Landscape
- 31. Landscape
- 32. The Ash Tree
- 33. The Boats
- 34. White Tree Trunks
- 35. Verdure
- 36. The Gables
- 37. Bridge

CÉZANNE WATER COLORS

THE rhythms, the interlaced and contrasted quantities and their energy of contour, are what he sought out in nature through these water colors.

They are expressions of the first vital fresh sensations he received from closest and intense observation, and they are his freshest expressions of what one might call colored geometry sought out by him in the landscape. They serve as a most satisfying and comprehensive introduction to his complete sculpturesquely painted pictures, the areas of which are constructed with color nuances and gradations—only Cézannesque—unknown to and unequaled by any other master or school in the history of painting. His art is the most marvelous example of the reorganization of the natural into a purely plastic domain. The reality of his art is so marvelous, concrete and poetic, that he succeeds to a rare degree in making the static to vibrate. It is the very spiritualization of matter-form on earth. They are the first writings of a powerfully creative, placid organizing, mind controlling emotion and blazing intellect. In these water colors can be seen and felt his power of synthesis in transforming the chaotic into the purely architectural plastic.

So intense, and often final, are these colored contours, that the blank areas stir the imagination, for they are imbued with constructive color and form, and are at once as satisfying as if they had been carried as far as his most complete works. So full of suggestion are these water colors that the spectator, artist or layman, must for the time being become creative. To me these water colors are complete works of art of great distinction, wholly as important as the oil pictures.

MAX WEBER.

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVENUE

ABOVE 45TH ST.

NEW YORK

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